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Opera Ireland

Tosca

Giacomo Puccini

17, 19, 21, 23 & 25 April 2004 at The Gaiety Theatre

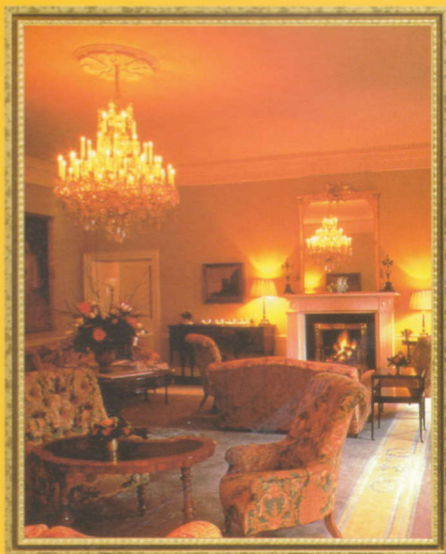



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presents

Tosca

Giacomo Puccini

Libretto by Luigi Illica and Guiseppe Giacosa

Sung in Italian with English Surtitles

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DIRECTOR :	Dietmar Pflegerl
DESIGNER:	Bernd-Dieter Müller
COSTUME DESIGNER:	Annette Zepperitz
LIGHTING:	Paul Keogan
DIRECTOR'S ASST.	Michael Eibl

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Gaiety Theatre, Dublin

17, 19, 21, 23 & 25 April 2004.

There will be an interval after Act I & Act II.

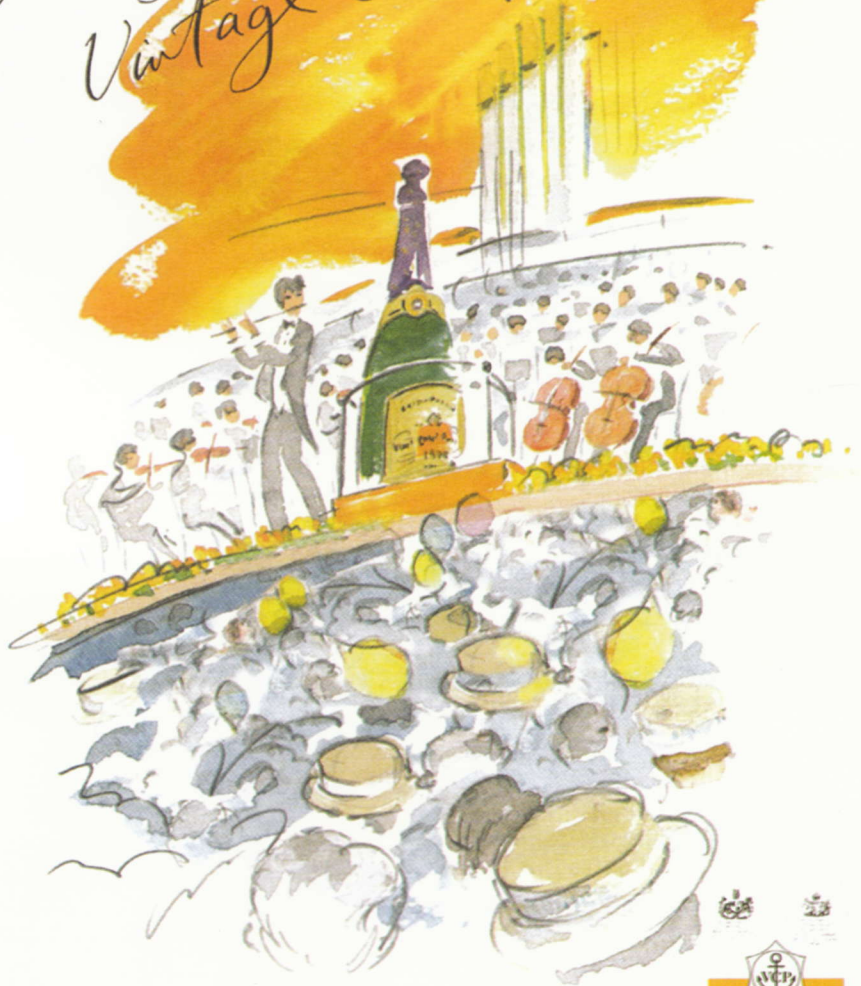
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Tosca

TOSCA	Stefania Spaggiari
CAVARADOSSI	Mario Diaz
SCARPIA	Marcel Vanaud
ANGELOTTI	Stanislav Shvets
SPOLETTA	Roberto Covatta
SACRISTAN	Enzo Di Matteo
SCIARRONE	Oldřich Křiž
SHEPHERD	Sandra Oman
JAILER	Des Capliss
RÉPÉTITEUR	Mairéad Hurley



Tosca was first performed at Teatro Costanzi, Rome, on 14 January 1900. The first Irish performance, sung in English, was at the second Theatre Royal in 1910. The first DGOS production, sung in English, was at the Gaiety Theatre, Dublin, on 5 November 1941.

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TOSCA: the plot at a glance

Act 1: An escaped political prisoner, Cesare Angelotti, takes refuge in the church where, by chance, his friend Mario Cavaradossi is painting a picture of Mary Magdalen. When the sacristan points out the Magdalen's resemblance to a woman who often prays in the church (in fact, Angelotti's sister, the Marchesa Attavanti), the painter muses on the contrast between her fair beauty and the dark eyes of his mistress, the singer Floria Tosca. Tosca enters and accuses Cavaradossi of infidelity. When he reassures her that the woman in the picture is a total stranger, she relents and agrees to come to his villa that night. A canon shot is heard; Angelotti's escape has been discovered. He and Cavaradossi rush off as the Sacristan returns with news of a reported victory over Napoleon at the battle of Marengo. The choristers' noisy glee is cut short by the entrance of the police chief Scarpia. A fan belonging to the Marchesa Attavanti is discovered alongside Cavaradossi's lunch basket, and Scarpia is convinced that the painter is implicated in Angelotti's escape. Tosca returns and is confronted by Scarpia, who uses the fan to re-kindle her jealousy. Tosca leaves as a *Te Deum* begins. While the congregation prays, Scarpia articulates his desire for Tosca and vows to send Cavaradossi to the gallows and to make her his own.

Act 2: Scarpia, having supper in his room, can hear the sound of the victory concert in which Tosca is taking part. Cavaradossi is brought in. He denies that he is hiding Angelotti. Tosca enters, and he hardly has time to tell her to keep silent before he is taken away to be tortured. Unable to stand her lover's cries, Tosca breaks down and reveals Angelotti's hiding place. Cavaradossi's anger at her betrayal is interrupted by news that Napoleon actually won the battle of Marengo. The painter laughs at Scarpia and cries out 'victoria!' as he is dragged out to be executed. Tosca begs Scarpia to spare him; she is prepared to pay any price for his life. Scarpia demands sex with her, and she nods her assent. He pretends to order a mock execution for Cavaradossi and signs a safe-conduct for him and Tosca. When he turns to embrace her, Tosca stabs Scarpia with a supper knife. She prises the safe-conduct from the dead man's fist and exits.

Act 3: As the bells of Rome signal the arrival of dawn, Cavaradossi is brought from his cell. His last thoughts are for Tosca, who now appears and tells him that it will only be a mock execution. They sing of their future happiness together. The firing squad arrives and Tosca tells her lover to fall down as if dead. The shots are fired. He falls, and the soldiers leave. Tosca tells Cavaradossi that it is safe to get up, then discovers that Scarpia has tricked her. The execution was real; her lover is dead. Voices are heard. Scarpia's murder has been discovered. Soldiers rush in to arrest Tosca. She jumps onto the parapet and flings herself down crying: 'Scarpia, we will meet before God'.



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While the
congregation prays,
Scarpia articulates
his desire for Tosca
and vows to send
Cavaradossi to the
gallows and to make
her his own.*

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TOSCA: a taut and brilliant melodrama

There are some music commentators who hate *Tosca*. In his 1956 book *Opera as Drama*, Joseph Kerman called it a 'shabby little shocker'. Kerman is not alone in his dislike of the work; but, for the most part, the critics have been forced to concede that opera audiences actually enjoy a little torture and sexual aggression mingled in with spectacle and lyricism.

Tosca is the centrepiece of the triptych of popular operas created by Giacomo Puccini at the turn of the 19th and 20th centuries. Unlike the bitter-sweet romantic works that flank it, *La Bohème* (1896) and *Madama Butterfly* (1904), *Tosca* is a perfect example of *verismo* opera, the down-to-earth and usually violent genre inaugurated with Mascagni's *Cavalleria rusticana* in 1890. Puccini's only other *verismo* opera is *Il tabarro* (1918); although he plied his trade during the realism movement's heyday, his other ten operas do not fall into that category. Another usual characteristic of *verismo* operas was their contemporary settings. But, as Umberto Giordano had shown with *Andrea Chenier*, passion and brutality could be equally effective when set back in historical times and staged in period costumes.

Puccini's interest in Victorien Sardou's play *La Tosca* went back to the year of its premiere, 1887, when Ferdinando Fontana - librettist of Puccini's first two operas, *Le Villi* and *Edgar* - called it to his attention. In 1895, the composer renewed his interest in *La Tosca*, though seeing the role's creator Sarah Bernhardt perform it poorly in Florence gave him some doubt. By this time, too, the composing rights had been secured by Alberto Franchetti, and a libretto was being written by Luigi Illica. And Puccini and Franchetti weren't the only ones to see the operatic potential in Sardou's play; the ageing Verdi had cast wistful eyes over it before deciding he was too old to take it on.

The murky details of how Franchetti was manoeuvred into surrendering his rights, thus opening the way for Puccini to proceed, show up various people in a very bad light. Prominent among them are Puccini himself, his and Franchetti's librettist Illica, and the publisher Ricordi. The outcome, though, has given us a superb opera, a taut and brilliant melodrama in which Puccini's melodic gift and sense of effective theatre are both at their peak.

As was his custom, Puccini harried his librettists Giacosa and Illica mercilessly, making them write and rewrite episodes many times over and always seeking a greater degree of forward movement rather than dalliance in the text. In a quest for authenticity, he established the correct pitches of the Roman church bells he would use at the beginning of Act 3. He also employed a Roman poet to write verses in dialect for the shepherd's song in



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the same sequence, then set it to an authentic folk-tune. But all this searching for perfection, alongside Puccini's pathological horror of actually putting pen to paper, was costly in time. It also nearly got him into trouble. Sardou wanted to hear some of the music his play had inspired. But, at that time, not a note of it had been written. Nevertheless, Puccini sat down at the piano and played a selection of tunes from his earlier works. The ploy worked, and the old playwright went away happy.

Puccini's troubles were far from over when he finished the score. First, he came under unexpected fire from Ricordi. The music publisher read through the score and wrote an uncharacteristic letter saying the third act would not do - 'a hymn of love is reduced to a few bars!' Puccini had the courage of his convictions and, in the politest of terms, refused to change or add one bar.

The next problem was the possibility of opening night trouble. The premiere at Rome's Teatro Costanzi on 14 January 1900 was intended as a compliment to the inhabitants of the city in which the action takes place; but they were in a hostile mood and spoiling for a fight. They objected first of all to the engagement of a 'foreigner', La Scala's scenic artist Adolfo Hohenstein, to design the production. And there were intrigues afoot in other areas. Several of Puccini's rivals were preparing to give the young upstart a rough ride. And there were rumours of political protests, including a bomb scare, aimed at members of the royal family who were scheduled to attend.

In the event, apart from noisy latecomers causing the conductor Leopoldo Mugnone to pause the music and then restart the opera, the evening was thankfully incident-free - and reasonably successful. The Tosca, Hariclea Darclee, was obliged to repeat her "Vissi d'arte"; and the tenor, Emilio di Marchi, had to encore both of his main arias. Though the critics, and Puccini himself, had reservations about the evening, the punters voted with their feet and packed the theatre for a further 20 performances. That success was endorsed two months later when Arturo Toscanini conducted a series of highly successful performances at La Scala in Milan. Today, 104 years later, the opera continues to win plaudits in theatres all over the world; and that's something commentators like Joseph Kerman and others still cannot forgive.



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“IN THAT DAWN”.... The political background to *TOSCA*

It began with the fall of the Bastille in July 1789 and the Declaration of the Rights of Man later the same year. To conservatives and supporters of the status quo, the intervention of the ‘ordinary’ people like this was a very unwelcome development. On the other hand, young romantic idealists all over Europe would have echoed the English poet William Wordsworth’s paean to the Revolution : “Bliss it was in that dawn to be alive, but to be young was very heaven!” Wordsworth was to change his mind later when, in a welter of bloodshed, the revolution was to turn upon itself.

In far away Ireland, Theobald Wolfe Tone and others were fired by the new slogan of the French Republic - *Liberty, Equality and Fraternity*. Another young Irishman who had actually witnessed some of the terrible violence associated with the revolution, Daniel O’Connell, was repelled by it and outraged by the blatant atheism that accompanied it. Old Europe, monarchist and conservative alike, reacted with horror to the killings of Louis XVI and Marie Antoinette, something they regarded as a death blow to the idea of the sacredness of kingship. By the middle of the 1790s, Europe was polarised between those who supported the French revolutionary experiment and those who opposed it.

The year 1798 was a significant one. Small republics like the ‘Batavian Republic’ in Holland and the ‘Helvetian Republic’ in Switzerland were set up with the support of the French. There was also a tragically abortive attempt to set up one in Ireland. And in Italy, inspired by the successes of a young general from Corsica called Napoleon Bonaparte, there came into being the short-lived Roman Republic - *Repubblica Romana*.

The following year, a Republic of Naples was declared, causing the ultra-conservative king and queen to flee to Palermo in Sicily. In Palermo, they were befriended by the British admiral Horatio Nelson, whose fleet was in pursuit of the French navy. Nelson also enthusiastically befriended Lady Hamilton, the wife of the British Ambassador to Naples. Accompanying the Neapolitan royals as their *maestro di cappella* was the opera composer Gaspare Spontini who, ironically, would later become court composer to Napoleon and the Empress Josephine in Paris. But the former court composer, Domenico Cimarosa, who had displayed unexpected Republican sympathies, stayed in Naples.

The nascent Republic of Naples was soon in trouble when Bonaparte departed for Egypt in pursuit of more military glory. He was only partially successful there, because Nelson’s defeat of the French fleet at the Battle of the Nile effectively closed off escape for Bonaparte and his army. With the French neutralised, the Neapolitan counter-revolutionaries took back Naples. One of



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their first actions was to imprison Cimarosa. Although soon released, he died shortly afterwards in 1801. There were rumours that he had been poisoned, rather in the manner of Mozart; but, alas for conspiracy theorists, an inquest found this to be untrue. The Neapolitans also invaded Roman territory and put an end to the short-lived Roman Republic.

Meanwhile, Bonaparte, leaving his army behind him, somehow evaded capture and got back to France in 1799. There, he staged a *coup d'état* against the Directory, which had taken over the reins of government after Robespierre's downfall. He became First Consul - which is to say virtual dictator of France. By 1800, Bonaparte had once again marched an army into Italy to take back the territory lost to French influence. It is at this point that we join the action and meet the characters in *Tosca*.

In 1800 the city of Rome was still occupied by the Neapolitans. It was a dangerous time to show republican leanings. In the opera, the painter Cavaradossi decides to shelter the ex-consul Angelotti from the chief of police Scarpia. His actions cause him some trouble with his lover Tosca. Cavaradossi is so secretive that Tosca believes she has a rival.

All the characters in *Tosca* are fictional, although some of them are based upon real people. The escaped political prisoner Angelotti is probably a combination of two actual historical characters: the Neapolitan republican leader Caracciolo, who was found hiding in a well and later hanged; and Angelucci, Consul of the short-lived Roman Republic who in real life lived on to die from natural causes.

Many young men, particularly artists like Cavaradossi, would have had republican sympathies. In 1800, Napoleon Bonaparte had not yet shown his true imperial ambitions. The great composer Beethoven had originally dedicated his 'Eroica' Symphony to Bonaparte, then scratched the name out of the manuscript when his hero made himself an emperor.

The villainous Scarpia could be based on any number of civil servants who ran spy rings. He may even be based upon Bonaparte's own chief of police, Fouché, who was distrusted by everybody, even by his boss.

It seems that the only character not based on a historical foundation was Tosca herself. She is strictly a creature of imagination for both Sardou and Puccini. The only possible connection could have been with an opera singer named Giuseppina Grassini. Bonaparte was her lover during his Italian campaign. Grassini resembles Tosca in just one small area. She was apolitical. She was also a good deal brighter, and she was an equal opportunity practitioner in



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sexual matters who later numbered both Viscount Castlereagh and the Duke of Wellington among her lovers.

Tosca is one of those operas where the participants play out a fictitious drama against a background of historical and architectural reality. All three of its settings are real buildings that are still extant. Act I, set in the church of Sant' Andrea della Valle, concludes with the great *Te Deum* with which the monarchists celebrate Bonaparte's supposed defeat at the battle of Marengo. This is something that could really have happened, because the Austrian General Mélas genuinely believed that he had beaten the Corsican adventurer and sent out dispatches to that effect.

In Act II we are in the Farnese Palace, which at that time was a property of the Bourbons. Ferdinand of Naples was a Bourbon and therefore related to the dead French king. Furthermore, his wife Maria Carolina was a sister of the executed Marie Antoinette and a committed hater of all republicans and revolutionaries. Curiously, Tosca is heard singing a cantata in honour of the queen at the beginning of this act, but Maria Carolina had by then left Rome and was on her way to Vienna to drum up more support for her cause. It is in this act that we also learn that Bonaparte had actually won the Battle of Marengo, news greeted by the tortured and exhausted Cavaradossi with defiant cries of 'Vittoria!, Vittoria!'

The last act takes place in the Castel Sant' Angelo, a fortress overlooking the River Tiber. It is here that the opera reaches its melodramatic finale. The act opens rather beautifully with the sound of the bells of Rome greeting the dawn and the voice of a shepherd boy singing and it ends in a forte repeat of Cavaradossi's "E lucevan le stelle" as Tosca throws herself off the battlements.

Tosca was staged in 1900 - one hundred years after the rapid rise and fall of the Roman Republic. Napoleon Bonaparte was one of history's great opportunists. As an obscure artillery officer, he would never have reached the prominence he did without the French revolution. Nevertheless, he was no republican. Soon, all the Italian states he had 'liberated' became fiefdoms handed out to his many relatives. This pattern was repeated in other European countries which came under his influence.

But if Bonaparte was not wedded to *liberté, égalité et fraternité*, the ideals of the early revolutionaries still lingered on to influence future generations. For one brief period, it appeared that the general mass of people could actually have a say and an influence in government, as Wordsworth had hoped back in 1789.



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The man who created Tosca

Victorien Sardou is one of those legions of novelists and dramatists whose modern reputations rest mainly on their contributions to the world of opera. To date, nineteen of Sardou's plays have inspired some twenty-five operas by almost as many different composers. The best-known of these are: Millöcker's *Der Bettelstudent* (1882, based on *Les noches de Fernande*); Giordano's *Fedora* (1898) and *Madame Sans-Gêne* (1893); and, of course, Puccini's *Tosca* (1900). He also provided opera librettos for Offenbach's *Le roi Carotte* (1872), and Saint-Saëns' *Les barbares* (1901).

Sardou was born in Paris on 5 September 1831 and died there on 8 November 1908. The son of an impoverished schoolmaster, he abandoned his early medical studies and took up writing for the stage. He became a highly successful playwright whose dramas, alongside those of Émile Augier and Alexandre Dumas *fils*, dominated the French stage during the closing decades of the 19th century. Translated into English, his works were also popular in London; popular enough, in fact, to cause a jealous George Bernard Shaw to curmudgeonly dismiss them as "Sardoodledom".

In all, Sardou wrote seventy stage plays, starting with *Les premières armes de Figaro* in 1859. The cast of this comédie-vaudeville included a spry trouser role for Virginie Déjazet, one of the actresses for whom he would write many of his leading roles. Others were Gabrielle Réjane and Sarah Bernhardt, the first Tosca.

During his early career, Sardou concentrated on comedies, most of them satirical. He was staunchly conservative in outlook and he enjoyed attacking alien social attitudes and radical public figures. Towards the end of the 1860s, however, satire began to give way to tragedy, especially tragedy in the form of human passions played out against lavish historical backgrounds. His most successful works in this format were *Patrie!* (1869), *La haine* (1874), *Théodora* (1884), *La Tosca* (1887) and *Madame Sans-Gêne* (1893). All of these eventually became operas - two of them, *Patrie!* and *La Tosca*, were looked at by Verdi - and incidental music for *Théodora* was composed by Massenet.



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TROUBLE AT TOSCA

A chapter of operatic accidents

Why is it that so many operatic stage accidents, true or apocryphal as the case may be, seem to happen in productions of *Tosca*? The most-often related of them is the one about the bouncing Tosca, the prima donna who had given the stage crew such a rough ride during the season that they substituted a trampoline for the mound of foam rubber intended to soften her fall after the famous leap from the battlements of the Castel Sant'Angelo. It's always an effective piece of theatre, and this lady was renowned for the fearless way she took the leap. The audience gasped in admiration as she sailed into the air and vanished down below the sight lines - and then sailed up again - then down - and up, and finally down, as that gasp of admiration turned into a cascade of helpless laughter that rang around the auditorium.

The genesis of this story may well lie in a less-funny, real-life Tosca jump story. In 1905, when playing the title role in Sardou's *La Tosca* - a role she had created in Paris in 1887 - during a South American tour, the legendary Sarah Bernhardt injured her knee in executing the famous leap. The damaged knee resisted all medical treatment and, within ten years, gangrene set in and the leg had to be amputated.

Less believable, but infinitely more funny, is the story of the firing party in that same scene in *Tosca* which had to go on un-rehearsed. They had been promised that their scene would be rehearsed tomorrow, and then tomorrow, and then definitely tomorrow. But that tomorrow somehow never came; and on the night of the opening performance the young supers still weren't quite sure exactly what they were supposed to do.

Their leader took matters into his own hands. "We know we go on and shoot somebody", he explained. "And it's got to be someone important, right. And in opera, that's usually the fattest guy around. As to getting off, one of the first things you learn at drama school is that when in doubt, you leave the stage as soon as any of the leads make their exit."

Armed with this knowledge they marched on, on cue, only to discover that there were two people on stage, a man and a woman. And, as the woman was doing most of the singing and was obviously the most important person there, they duly fired their volley of shots at her. But she kept on singing, while the fat man behind them dropped down like a log.

Then, not only did nobody leave the stage, more characters came running on. Happily, the answer was at hand. The woman they thought they had shot suddenly ran up the steps to the back of the set and hurled herself into space and down out of sight behind the scenery. So, bearing in mind the advice of



The audience gasped in admiration as she sailed into the air and vanished down below the sight lines - and then sailed up again - then down - and up, and finally down, as that gasp of admiration turned into a cascade of helpless laughter that rang around the auditorium.



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their knowledgeable leader that you always exit after one of the leads, all eight of them dashed up the steps in her wake and duly threw themselves over the cut-out at the back. And what a spectacular final curtain that must have made!

That lovely story is probably no more true than the one about the bouncing Tosca; but let me tell you about something that actually happened during that same scene in a DGOS production of *Tosca*. This also concerns the business of executing Cavaradossi, and its authenticity can be vouched for by the present writer, who was one of the shooting party on the night. We marched on as directed, aimed our wooden muskets at the right victim, the tenor, and waited for the bang that was supposed to come from off-stage - and didn't! We weren't quite sure what to do next; but the Cavaradossi, James Johnston, was alert to the situation. Out of the side of his mouth he hissed, in his inimitable Belfast accent, "Will one of yis give us a kick in the b**** or something". At that moment a loud crack was heard - the cue, however late, for Cavaradossi to fall lifeless to the stage floor. A situation, you might say, that was saved by the bang.

I remember an earlier DGOS *Tosca* when the famous diva Maria Caniglia sang the title role. At the point in the second act where she and the blood-stained Cavaradossi collapse onto Scarpia's couch, the Gaiety's ancient chaise longue decided to call it a day, and collapsed under the combined weights of the pair, depositing them on the floor. Through a wave of audible audience mirth, the singers continued, as true artists will, as though nothing had happened.

The Cavaradossi that night was a tenor called Giovanni Millo, father of the American soprano Aprile Millo. Sadly, the real tragedy of that production of *Tosca* in 1955 was that the Scarpia, the promising baritone Antonio Manca-Serra, was to die in Dublin exactly one year later, at the early age of thirty-two.



At the point in the second act where she and the blood-stained Cavaradossi collapse onto Scarpia's couch, the Gaiety's ancient chaise longue decided to call it a day, and collapsed under the combined weights of the pair, depositing them on the floor.

Put your hands together... one opera, two divas, b

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Cast Biographies

Des Capliss – Baritone (Ireland) *Jailer*

Des Capliss started his vocal training at the DIT College of Music under Mary Brennan, and he is currently studying with Philip O'Reilly. He has appeared in many productions with Opera Ireland, Wexford Festival Opera, Opera Theatre Company and Co-Opera. His roles include Baron Dupol in *La traviata*, Sciarrone in *Tosca*, The Captain in *Eugene Onegin*, The Imperial Commissioner in *Madama Butterfly*, Police Officer in *Boris Godunov* and a Sentry in *Lady Macbeth of Mtsensk*. He has appeared with several choral societies. His oratorio repertoire includes Faure's *Requiem*, Brahms's *Requiem*, and Orff's *Carmina burana*. He has sung Pilate in Bach's *St. John's Passion*, and the baritone solo in Nielsen's *Symphony No. 3* with the National Symphony Orchestra and on Naxos CDs. His concert repertoire also includes works by Ravel, Poulenc, Gershwin and Claude-Michel Schönberg.



Roberto Covatta – Tenor (Italy) *Spoletta*

Roberto Covatta made his Opera Ireland debut as Flavio in *Norma* last year. Born in Torino in 1973, he has been studying with the Genoese soprano, Rosetta Noli, since 1998. From then until 2001 he was a member of the chorus at the Teatro Regio in Turin and at the Teatro alla Scala in Milan. He made his solo debut as Dr Cajus in Verdi's *Falstaff* at the 27th Cantiere Internazionale d'arte Montepulciano at Teatro Poliziano last year. In 2003 he also appeared as Rinuccio in *Gianni Schicchi* at Teatro Modena (Genoa) and Rodolfo in *La Bohème* at Teatro Bonci (Cesena). His repertory also includes Nemorino in *L'elisir d'amore*, Alfredo in *La traviata*, and Pinkerton in *Madama Butterfly*.





Mario Diaz – Tenor (Chile) *Mario Cavaradossi*

Mario Diaz was born in Iquique in Chile. At the age of seven he began his musical training, under the famous Kodaly method, at the Ferenc Liszt Budapest College of Music in Budapest. He continued his musical education in Stockholm at both the Kulturama Opera Studio 67 and the University College of Opera (Operahögskolan). His teacher is Nicolai Gedda. In August 1994 he participated in the Värmland Classic Festival with Gedda, Gösta Winbergh and Ingvar Wixell. That year he also received Nicolai Gedda's Award and in 1995 The Academic Award of the University College of Theatre (Theaterhögskolan) in Stockholm. The mainly spinto roles in his repertoire include Verdi's Duke of Mantua, Manrico, Gustavo, Don Carlo and Radamès; Puccini's Rodolfo, Luigi and Calaf; Cilea's Maurizio; Leoncavallo's Canio; Bizet's Don José; Massenet's Werther; and Walther in Wagner's *Die Meistersinger*. He also has an active concert career in Italy, Spain, Hungary, Germany and Sweden. Since 2002 he has been a member of the Lübeck Opera House.



Enzo Di Matteo – Bass (Italy) *Sacristan*

Enzo Di Matteo made his debut in *La Bohème* after winning first prize at the Spoleto Competition and the International Competition of Peschiera del Garda. His repertoire includes Rossini's Don Magnifico, Taddeo and Bartolo; Verdi's Melitone and Falstaff; Sharpless; Geronimo in *Il Matrimonio Segreto*; Marte in *Orfeo all'Inferno*; and Dulcamara. His Mozart roles, which he has worked on with Claudio Desderi, are Figaro Leporello and Don Alfonso. He has sung these in Torino, Trieste, Ravenna, Reggio Emilia, Piacenza, Modena, Pisa and elsewhere. He has also appeared in the Naples San Carlo, Torre del Lago Amsterdam, Bruxelles, Oslo, Copenhagen, São Paulo and the Rossini Festival in Pesaro. He has recently sung in *La traviata* and *Macbeth*, Pizetti's *Assassinio nella cattedrale* and Giordano's *Fedora*, the latter with Freni and Domingo. He has also appeared with Caballè, Blake and Devia, and worked with conductors like Bonyngé, Gavazzeni, Gelmetti, Metha, Maag, Renzetti and Palumbo. He has recorded EMI, Nuova Era and Bongiovanni.

Oldřich Kříž – Baritone (Czech Republic) *Sciarrone*

Oldřich Kříž made his Opera Ireland debut in *Boris Godunov* in 1999. He studied at the Singing Studio of the Prague Music Academy. Since 1994, he has been a soloist of the State Opera in Prague where his roles have included Figaro, Taddeo, Guglielmo, Ping, Sharpless, Belcore, Valentin, Falke, Germont and William in Glass's *The Fall of the House of Usher*. He won an award at the Mozart Competition in Prague and was a semi-finalist at the 1992 Belvedere Competition in Vienna. He was also a top student at the Destinová Course conducted by Sherrill Milnes. Away from Prague, Oldřich Kříž has sung Scarpia and Schaunard in Germany, the Miller in *Jenůfa* in Montpellier, Siskov in *House of the Dead* and seven characters in *Till Eulenspiegel*, Tomski in *Queen of Spades* and Harasta in *Cunning Little Vixen*, all in Nantes. He also sang with James Conlon and the Cologne Philharmonic at a benefit concert for the Olga Havlová Foundation in Bonn.



Sandra Oman – Soprano (Ireland) *Shepherd*

Sandra Oman studied at the Dublin College of Music with Edith Forrest and Alison Young, and later with Graziella Sciutti in London. She now studies with Conor Faren in Dublin. With Arts Council assistance, she attended Carlo Bergonzi masterclasses in Italy. She reached the final stages of the National Mozart Competition in the UK. She has performed extensively in opera and concert in Ireland, UK, USA, Faroe Islands and Poland, taking roles in *Così fan tutte*, *Carmen*, *Die Fledermaus*, *Albert Herring*, *Nabucco*, *Aida*, *Macbeth*, *Madama Butterfly*, *Suor Angelica*, *Die lustige Witwe*, *Hansel and Gretel*, *La Bohème*, *Don Carlo*, *Pagliacci*, *Idomeneo*, *L'elisir d'amore* and *Norma* with Opera Ireland, Lyric Opera, Co-Opera, Opera in the Open and Opera Interludes (UK). Most recently, she made her debut as Gilda in Verdi's *Rigoletto* at the National Concert Hall in Dublin with Lyric Opera. Forthcoming engagements include Liù in *Turandot* for Lyric Opera in 2005. Sandra Oman has also performed on radio and television.





Stanislav Shvets - Bass (Russia) *Angelotti*

Stanislav Shvets made his professional debut as Banquo in Opera Ireland's *Macbeth* in 1997, and returned as Pimen and Daland. Born in Russia, he studied at the Mussorgsky Ural State Conservatoire and the Moscow State Conservatoire. His awards include a scholarship from the Russian 'New Names' programme and First Prize at the 1994 Belvedere Competition. He has sung under Gergiev at the Kirov and has appeared at the Salzburg Festival and the Paris Bastille. He has also sung in Metz, Berlin, Frankfurt, Rotterdam, Barcelona, San Francisco, and Utah as well as at the Orange Festival. His wide repertoire includes Basilio, Leporello, Masetto, Paolo Orsini (*Rienzi*), Monk (*Don Carlo*), Pistola, Monterone, Rodolfo (*Sonnambula*) and the Pope in *Benvenuto Cellini*. Future performances include *Aida* at Utah, *Tosca* and *Rigoletto* at the Liceu, *Salome* and *War and Peace* at the Bastille, *La Bohème* at the Bolshoi, *Holländer* in Santiago and *Don Giovanni* in Monte Carlo. He recently recorded Gremin in *Eugene Onegin* for Delos.



Stefania Spaggiari – Soprano (Italy) *Tosca*

Stefania Spaggiari was the winner of last year's Veronica Dunne European Union Singing Competition in Dublin. The Italian soprano graduated in flute and singing from the Conservatoire of Mantova, then continued her studies with Paolo Barbacini and attended masterclasses with Claudio Desderi. She is now studying with Alain Billard. She made her debut as Santuzza in *Cavalleria rusticana* at Teatro Comunale of Treviso. She has also sung Verdi's *Trovatore* Leonora at Teatro Bellini of Catania; and both the Mother and the Cat in Ravel's *L'enfant et les sortilèges* in Florence. Other roles in her repertoire are Mozart's Countess and Donna Anna, Liù in *Turandot*, Abagaille in *Nabucco* and the title role in *Madama Butterfly*. In concert, Stefania Spaggiari has sung in Mozart's *Coronation Mass* and *Solemn Vespers* in Reggio Emilia; *Carmina Burana* in Prague; and Rossini's *Petite messe solennelle*. Future engagements include *Turandot* in Novara and Torino. She will also make her debut in *Aida* in Swetzingen and Mimi in Korea.

Marcel Vanaud – Baritone (Belgium) *Scarpia*

Marcel Vanaud made his Opera Ireland debut as Amonasro in *Aida* and has also sung Gérard in *Andrea Chenier*. He studied at Brussels Conservatoire and in Liège. After seven years with Opéra de Wallonie his international career began at La Monnaie in Brussels in the three Mozart/DaPonte operas. He then appeared at opera houses all over mainland Europe as well as in North and South America. His repertoire includes the main French *bariton-Martin* roles, the important Verdi and other Italian baritone parts, and Wagner's Holländer. He has also sung in the premiere of Manzoni's *Dr Faustus* at La Scala (his debut in 1998), and in Hindemith's *Cardillac*, von Einem's *Dantons Tod* and Stravinsky's *Oedipus Rex*. He has recently had a big success as the Holländer in Liege, Vichy and Erfurt. Other recent roles include Rigoletto in Consenza, Germont at Macao Festival, Ford in Strasbourg, and Gérard in Liege. In 1998 he recorded *Herodiade* with Hampson and Van Dam and a CD of Verdi baritone arias.



Alexander Anissimov (Belorussia) *Conductor*

Alexander Anissimov made his Opera Ireland debut with *Macbeth* in 1997 and has since conducted *Cav & Pag*, *Boris Godunov* and *Lady Macbeth of Mtsensk*. In 1980 he became principal conductor of the Bolshoi Theatre, Belarus and in 2001 principal conductor of the National Philharmonic Orchestra of Belarus. He is currently principal conductor of Opera Rostov-on-the-Don. His career has taken him to the Kirov in St Petersburg and the Bolshoi in Moscow as well to opera houses and concert halls in North and South America, Australia, Japan, Korea, Hong Kong and all over Europe. He has conducted at Wexford Festival, and in 1998 he became principal conductor of the RTÉ National Symphony Orchestra, of which he is now Conductor Emeritus. In 2002 he conducted Wagner's *Ring* cycle in concert with the NYOI in Limerick and Birmingham. In 2001 he was conferred by the NUI as a Doctor of Music *honoris causa* in recognition of his contribution to the musical life of Ireland.





Dietmar Pflegerl (Austria) Director

Dietmar Pflegerl has been Director of Stadttheater Klagenfurt since 1992. He studied in Graz and Vienna and made his debut in 1970 in Basel with *Düggelin and Dürrenmatt* and became Artistic Director in 1972 with WTL and St Gallen. In the early 80s he directed in Hamburg, Berlin and Vienna. His awards include first prize in the Berlin Theatre Community for *Nearly a Poet* (1982); The Karl Skraup Prize for *Uncle Vanya*, Vienna (1984); and Critics Annual Award for *Liliom*, Vienna (1986/87). His production of Dario Fo's *The Open Couple* has been successful at the Josefstadt Theatre in Vienna and the Renaissance theatres of Berlin, Zurich and Tournée. From 1988 to 1992 he was Director at the theatre in Josefstadt, Vienna, and in 1990 was nominated for the Berlin Theatre conference with *A long day's journey into night*. In 1992 he directed Chekhov's *The Cherry Orchard* in Josefstadt and has recently directed *La Bohème* in Klagenfurt; *Eight Women* in Berlin, and *Madama Butterfly* at the Vienna Festival.



Bernd-Dieter Müller (Austria) Set Designer

After assisting at the Vienna State Opera and at the Salzburg Festival Bernd-Dieter Müller began his career as a set designer at the Vienna International Festival. Other engagements followed in Austria at Vienna and Salzburg as well as in Germany at Munich and Berlin. He also worked at other European theatres with directors like Giancarlo del Monaco, Peter Ustinov, Götz Friedrich, Gert Westphal, Bernhard Wicki, Pinkas Braun, Klaus Maria Brandauer, Rolf Henninger, Axel Corti and Andras Fricsay Kali Son. At Klagenfurt he has been working with Dietmar Pflegerl for ten years. Recently, his set designs for Ibsen's *The Wild Duck* and Puccini's *Madama Butterfly* (both directed by Pflegerl) were highly acclaimed by the Viennese press.

Annette Zepperitz (Germany) Costume Designer

Annette Zepperitz studied fashion design and graphic arts in Berlin, and completed her studies of set and costume design at the Mozarteum University in Salzburg, taking first class honours. During her studies she had already worked as assistant to Andreas Reinhard and Johannes Schaaf. It was for them that she created her first costume designs at the Grand Théâtre de Genève. Collaborations followed with Boleslav Barlog, Götz Friedrich, Friedo Solter, Ansgar Haag and G H Seebach at Berlin, Hamburg and Vienna, and with Dietmar Pflegerl at Klagenfurt. Annette Zepperitz designed the costumes for the world premiere performances of Siegfried Matthus's *Desdemona* and Gerhard Schaedls' *Fremd bin ich eingezogen* and *Faith, Hope and Charity*.



Paul Keogan (Ireland) Lighting Designer

Paul Keogan, whose recent lighting designs for Opera Ireland include *Andrea Chenier* and *Queen of Spades*, studied drama at the Samuel Beckett Centre in TCD and at Glasgow University. He was production manager at the Project Arts Centre from 1994 to 1996 and is now a freelance lighting designer. Theatre designs include *Danti Dan* (Rough Magic); *The Silver Tassie* (Almeida Theatre); *The Gay Detective* (Project); *Quay West* (Bedrock); *Melonfarmer*; *The Electrocution of Children*, *Amazing Grace*, *The Living Quarters*, *Making History*; *The Map Maker's Sorrow*, *Cúirt an Mheán Oíche* and *Down the Line* for the Peacock; *The Tempest* (Abbey Theatre); and *Angel-Babel* for Operating Theatre. He has also lit operas for OTC and Co-Opera and *The Makropulos Case* for Opera Zuid. His dance designs include *Ballads*, *Seasons* and *The Rite of Spring* (also set design) for Cois Ceim, *SAMO* (Block & Steel) and *Macalla* and *Intimate Gold* (IMDT). He also lit *The Wishing Well*, a large-scale outdoor production piece for the 1999 Kilkenny Arts Festival.



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Cathal Garvey (Ireland) Chorus Master

Cathal Garvey made his Opera Ireland debut as Chorus Master for Boris Godunov in 1999, and has since worked on *Aida*, *Lady Macbeth of Mtsensk*, *The Silver Tassie*, *Carmen*, *Andrea Chenier* and *The Queen of Spades* among others. Born in Cork, he began violin and piano studies at the age of eight. He continued at the Cork School of Music and later read Music at UCC. As a conductor, Cathal Garvey has worked with the RTÉCO, the National Symphony Orchestra, and several choirs and orchestras in Cork. From 1997, he was Chorus Master and Assistant Conductor for Opera South in Cork, working on productions of *La Bohème* and *Il trovatore*. In 1999, he conducted IORC's successful run of *Me and My Girl* in Cork and Dublin. He has acted as Chorus Master for Anna Livia Opera and the Dun Laoghaire Choral Society and currently works with Lyric Opera Productions.



Mairéad Hurley (Ireland) Répétiteur

Mairéad Hurley studied at the RIAM in Dublin as well as at UCD and at the National Opera Studio in London. Currently working as répétiteur at the DIT Conservatory of Music and Drama, she has performed extensively throughout Ireland and the UK as recitalist, accompanist and répétiteur. For Opera Ireland Mairéad has worked on *La Bohème*, *Macbeth*, *The Gypsy Baron*, *The Merry Widow*, *Les contes d'Hoffmann*, *Die Fledermaus*, *La traviata*, *The Barber of Seville*, *Aida*, *The Flying Dutchman*, *Madama Butterfly*, *Don Carlo*, *Carmen* and *Andrea Chenier*. She has also worked with OTC, ONI, Wexford Festival and the RTÉ Proms. Productions for ONI include *Idomeneo*, *Hansel and Gretel*, *The Magic Flute*, *Fidelio* and *Don Giovanni*. She has been the accompanist for all of Opera Ireland's Masterclasses in Limerick, and also for Gerhard Markson's International Conducting Course.



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Darren Greer

DEPUTY ELECTRICIAN

Jason Radcliffe

ADMINISTRATION ASSISTANT

Victoria Mooney

STAGE DOOR

Janelle Bish, James Fitzgerald, Anna Marie Farrelly.

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Telesales Supervisor: Nuala Cooke

Clerks: James Muhairwe, Robert

Loughnane, Anna Kamaralli,

Kate-Anne Kelly, Simona Orru, Ruth

Gillen.

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Senior Usher: Michael Carroll.

Ushers: Una McCarthy,

Bernie Barbour, Derval Mellett,

Lucy Wang, Ciaran Dolan,

Yvette O'Reilly, Christine O'Donovan,

Deirdre Reynolds, Suzanne Egan,

Ashling McDonough, Louisa Moran,

Robert Kearney, Jessica Traynor,

Katarzyna Wesolowska,

Malgorzata Zajac.

BAR & RETAIL

Bars Supervisor: Brian Anderson

Bar Staff: Jun Li, La Deng,

John O'Donoghue, Philip Jones,

Adrian O'Henehy, Sam Chen,

Ciara Dowdall, Killian Hanly,

Maeve O'Hagan, Olivia McEneaney.

HOUSEKEEPING

Housekeeper: Mary Healy

Staff: Jimmy Donegan,

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B	Balfe, Michael W		
	The Bohemian Girl	1943	
	Beethoven, Ludwig van		
	Fidelio	1954	1994
	Bellini Vincenzo		
	La sonnambula	1960	1963
	Norma	1955	2003
	I puritani		1975
	Britten, Benjamin		
	Peter Grimes		1990
	Bizet, Georges		
	Carmen	1941	2002
	Les pêcheurs de perles	1964	1987
C	Charpentier, Gustave		
	Louise		1979
	Cilea, Francesco		
	Adriana Lecouvreur	1967	1980
	Cimarosa, Domenico		
	Il matrimonio segreto		1961
D	Debussy, Claude		
	Pelléas et Mélisande		1948
	Delibes, Léo		
	Lakmé		1993
	Donizetti, Gaetano		
	Don Pasquale	1952	1987
	L'elisir d'amore	1958	1996
	La favorita		1942 1982
	La figlia del reggimnto		1978
	Lucia di Lammermoor	1955	1991
F	Flotow, Friedrich von		
	Martha		1982 1992
G	Giordano, Umberto		
	Andrea Chénier		1957 2002
	Fedora		1959
	Gluck, Christoph W		
	Orfeo ed Euridice		1960 1986
	Gounod, Charles		
	Faust		1941 1995
	Roméo et Juliette		1945
H	Handel, George F		
	Giulio Cesare		2001
	Messiah		1942
	Humperdinck, Engelbert		
	Hänsel und Gretel		1943 1994
J	Janáček, Leoš		
	Jenů fa		1973 2004
	Katya Kabanova		2000
L	Lehár, Franz		
	The Merry Widow		1997
	Leoncavallo, Ruggiero		
	Pagliacci		1941 1998
M	Mascagni, Pietro		
	L'amico Fritz		1952
	Cavalleria rusticana		1941 1998
	Massenet, Jules		
	Manon		1952 1980
	Werther		1967 1977
	Mozart, Wolfgang Amadeus		
	Così fan tutte		1950 1993

Top: Andrea Chenier 2002

Below: Lady Macbeth of
Mtsensk, 2000

Don Giovanni 1943 2003
Idomeneo 1956
Die Entführung aus dem Serail 1949 1964
Le nozze di Figaro 1942 1997
Die Zauberflöte 1990 1996

Mussorgsky, Modest
Boris Godunov 1999

O
Offenbach, Jacques
Les contes d'Hoffmann 1945 1998

P
Ponchielli, Amilcare
La Gioconda 1944 1984

Puccini, Giacomo
La Bohème 1941 1996
Gianni Schicchi 1962
Madama Butterfly 1942 2000
Manon Lescaut 1958 1991
Sueur Angelica 1962
Tosca 1941 2004
Turandot 1957 1986

R
Refice, Lifinio
Cecilia 1954

Rossini, Gioachino
Il barbiere di Silviglia 1942 1999
La Cenerentola 1972 1995
L'italiana in Algeri 1978 1992

S
Saint-Saëns, Camille
Samson et Dalila 1942 1979

Shostakovich, Dmitri
Lady Macbeth of Mtsensk 2000
Smetana, Bedrich
The Bartered Bride 1953 1976

Strauss, Johann
Die Fledermaus 1962 1998

Der Zigeunerbaron 1964

Strauss, Richard
Der Rosenkavalier 1964 1984
Salome 1999

T
Thomas, Ambroise
Mignon 1966 1973

Tchaikovsky, Peter Ilich
Eugene Onegin 1969 1997
The Queen of Spades 1972 2002

Turnage, Mark-Anthony
The Silver Tassie 2001

V
Verdi, Giuseppe
Aida 1942 2000
Un ballo in maschera 1949 1992
Don Carlo 1950 2001
Ermani 1965 1978
Falstaff 1960 1998
La forza del destino 1951 1973
Macbeth 1963 1997
Nabucco 1962 1986
Otello 1946 1981
Rigoletto 1941 1994
Simon Boccanegra 1956 1974
La traviata 1941 1999
Il trovatore 1941 1995

Victory, Gerard
Music Hath Mischief 1968

W
Wagner, Richard
Der fliegende Holländer 1946 2001
Lohengrin 1971 1983
Tannhäuser 1943 1977
Tristan und Isolde 1953 1963
Die Walküre 1956

Wolf-Ferrari, Ermanno
Il segreto di Susanna 1956



Top: *Queen of Spades* 2002

Below: *Die Zauberflöte* 1990

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